# CHARM PHOTOGRAPHY

## annual

35c

FEATURING

RAWLINGS

ENGSTEAD • BEATTIE

STEARNS • STRATE • JOFFÉ

DE DIENES • GOWLAND

CHRISTA • PRIGENT

YULSMAN • DE MORGOLI

and many others

**100** top fashion and beauty pictures life studies and portraits

**16** master-lensmen reveal secrets of their photo-art

This pose of Roberta Haynes (see page 14) is striking example of John Engstead's skillful use of lighting and props for dynamic effect

CHARM

# PHOTOGRAPHY contents

RAWLINGS
PAGE 6

STRATE
PAGE 54

CHRISTY
PAGE 70

ENGSTEAD
PAGE 16

GOWLAND
PAGE 44

BERNARD
PAGE 80

BEATTIE
PAGE 26

CHRISTA
PAGE 64

PUHN
PAGE 84

STEARNS
PAGE 32

PRIGENT
PAGE 68

GRUNDY
PAGE 88

DE DIENES
PAGE 48

YULSMAN
PAGE 72

DE MORGOLI
PAGE 92

JOFFÉ
PAGE 40



CHARM PHOTOGRAPHY Vol 1 No 1 1955
Published annually by Affiliated Magazines Inc. 10 E. 40th St New York 16 N Y


Copyright 1954 by Affiliated Magazines Inc. Printed in the U S A.


Cover Costume by Elgee Sean in Wyner's Sag Na-Mor wool jersey

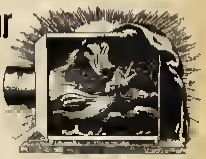
Nadar's portrait of the "Divine Sarah," made in 1859, ranks as glamour picture of all time

Sarony's "Patent Posing Apparatus" helped make pictures like this the pinups of the '60's

Anna Held, star of *Ziegfeld Follies* poses for Reutlinger, portrait lensman of the Can-Can era

INTRODUCTION

# the history of glamour in photography



From Manhattan's Madison Avenue, where the advertising models are sleek and fat, to Hollywood, where the starlets are round and full, there is one man who silently wields influence and power. He is the photographer of glamour—the man who has given America a new visual art

With his Rollei, his Leica, his Speed Graphic, he records the beauty and the vanity, the vigor and keenness, that are part and parcel of our culture. More than anything, he stands as the recorder of freedom unfettered by conformity

Glamour in photography is not a product of our own picture-wise times, nor is it an exclusively American discovery. The conviction that the proper study of mankind is a beautiful woman has been cherished and furthered by cameramen since their art and science was invented

In fact, if there had never been a beautiful woman one might argue there might never have been photographers. Louis Daguerre—the inventor of the camera—used a woman in 1837 in his earliest picture-taking experiments. And the first of the portrait photographers, Paul Nadar, concentrated almost exclusively on women, his 1859 photograph of the magnificent Sarah Bernhardt is one of the few glimpses we have today of her breath-taking glamour

Today's models are luckier than their 19th century sisters. Then, a girl had to remain absolutely still for long minutes at a time because of the long exposure time needed for the early cameras and plates. But that woman's name is often vanity was proven. Undeterred by the discomforts of posing, the ladies flocked to studios where Daguerreotypes were made, and by 1850 there were already 71 portrait photographers in New York alone.

The first picture to deserve the classification of "pin up" was taken in 1855 by Eugene Durrieu. (This was just after Sir John Herschel had coined the name *photography*.) Durrieu's model gracefully reclines upon a couch, wearing no more than Marilyn Monroe does in her famous calendar pose. But a Victorian-minded public was not shocked—for the model was posed against a background suggesting ancient Greece. And that, of course, was Art

The new art was, nevertheless, shackled considerably by the prudishness of the period until the flamboyant Florenz Ziegfeld revitalized the American theatre—bringing to it all the beauty, the splendor and the glamour that any photographer could desire. Wasp waisted chorus girls in skin-smooth

**Present-day glamour girl, Gloria Swanson, poses for "still" in early days of movies**

**Jean Harlow's star burnt brightly in 1930's, was extinguished by her death at 26**

**GI favorite Betty Grable assumes pose that made her famous during World War II**

**de Dienes snaps current glamour-girl, Jane Russell, in typical beach-setting** **(see story inside)**

costumes and the imperious beauty of Ziegfeld's leading ladies made Americans once more aware that loveliness was not a thing to be hidden or bared at

Glamour photography had tapped a rich new vein of material

The vein was to grow even richer as time went on

Just before the first World War, a new figure came upon the American business scene—the advertising man. In team with the glamour photographer, he was to create entire new industries, an entire new culture. A picture of a beautiful girl, the ad men discovered, could sell almost anything. At first the girl was usually a Grecian maiden, cherubically plump and chastely enfolded in draperies. As time went on, the draperies gradually came off.

The genius of Alfred Stieglitz came to the fore about the same time. He was the first photographic artist to realize that a relaxed model gave a better, more life-like picture. This new concept, in turn, led to another revolution—the "snapshot" and the candid camera, made possible by George Eastman's simple, foolproof Kodak.

Eastman was to do much more for the glamour photographer. He came up with a flexible film that made the movie camera possible. Now you could photograph a model while she moved. Some scenes from the first movies—made by the American Biograph Company in 1896—were much more daring than anything permissible on the screen today. And the still photos of the time would make present day pictures of Jane Russell seem over dressed.

But the movies made the model—rather than the cameraman—famous. Despite efforts to hide the identity of the actors and actresses, an enchanted public clamored to know the name of the little girl in curls in D. W. Griffith's *Lonely Villa*. She was Gladys Smith, later know as Little Mary, and, finally Mary Pickford—America's sweetheart.

Mary was the first of Hollywood's glamour girls. But the fast moving lenses were to pick out a long string of others: Clara Bow, Theda Bara, the Gish sisters, Pola Negri, Janet Gaynor, Norma Shearer, Marlene Dietrich, Jean Harlow, Carole Lombard, Jane Russell, and today's darling, Mrs. Joe DiMaggio. In each case they were made familiar to us, and famous, through the magic of glamour photography.

In the meantime, beauty contests were keeping the still photographer busy. The first one, in 1915, featured girls in long dresses, but hemlines went up and up until they disappeared into bathing suits—and the glamour photographers went down to the seashore.

On the following pages we give you the glamour photography of 1954. It has come a long way since 1866, when Ada Isaacs Menchen was a sensation with cheesecake shots produced with the aid of "Sarony's Patented Posing Apparatus." For though glamour itself remains eternal, the photographer's idea of glamour changes constantly. Here, from the viewpoint of today's best glamour photographers, is the glamour of our time.

no. 1

# RAWLINGS

## he is a master of high-style photography

"Most professional photographers," says John Rawlings, "have one field which is considered their 'specialty' (my own happens to be fashion photography) However, working with the nude offers an escape from the rut of specialization'

And again "In a nude photograph, the props' are secondary Interest doesn't depend on clothes or background, but on body and facial expression Because of these rigid limitations, the subject offers the photographer a wonderful chance to come to grips with the essentials of his craft." Rawlings, his contemporaries say, has come to grips with the essentials of his craft in masterful fashion

No one certainly not Rawlings himself, could have foreseen when he left college to make a living, that his ultimate destination would be fashion and figure photography His path to that goal was round about

He was born in Ohio, spent one year at Ohio Wesleyan University, and, at 19, left for Atlantic City to go into the hotel business Next he grew interested in show window display and held several jobs in big New York department stores. When a miniature-camera fad swept the country, Rawlings embraced it wholeheartedly, bought a cheap camera, and was soon photographing everything around him

Samples of his work were sent to the late magazine publisher Conde Nast (*Vogue, House and Garden, Glamour*), who offered Rawlings a 75 per cent reduction in salary and a chance to work in a top fashion studio Enthusiastically Rawlings accepted, became prop man for a group of able fashion photographers and demonstrated such aptitude for his new profession that, in six months, he was commissioned to build a new studio—and be the head photographer—for English *Vogue* in London

He has done distinguished work for the Conde Nast organization ever since Io 1945 he built his own huge, white tiled studio in New York, where he now carries out magazine assignments, does advertising illustrations for industrial clients and helps to direct the shaky feet and shutter fingers of young photographers seeking advice

His wife, Babs, was with Conde Nast 14 years, in Paris, London and New York. In New York, for several years, she was head fashion editor They have many hobbies—among them fishing, record-collecting, dogs and hoying rare books on costume design

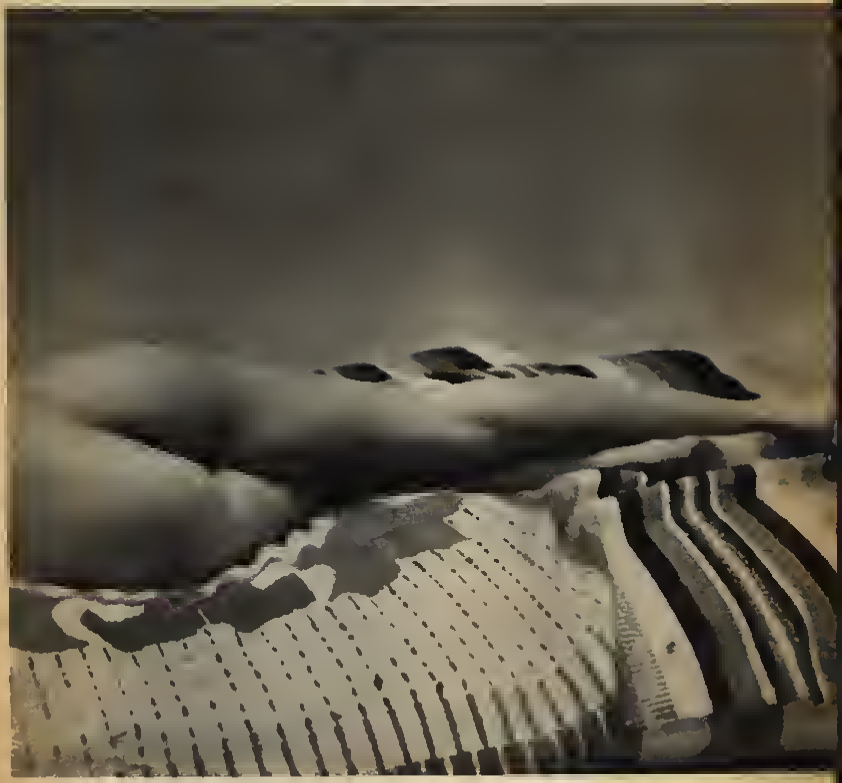
**Left: Rawlings works in specially built studio, diffused daylight filtering through glass ceiling**

CONTINUED

At left, says Rawlings, is example of intelligent cooperation by model, who, realizing photographer wanted sharp movement in quiet shot, conveyed it by pulling her head into taut position, emphasizing strong neck muscle

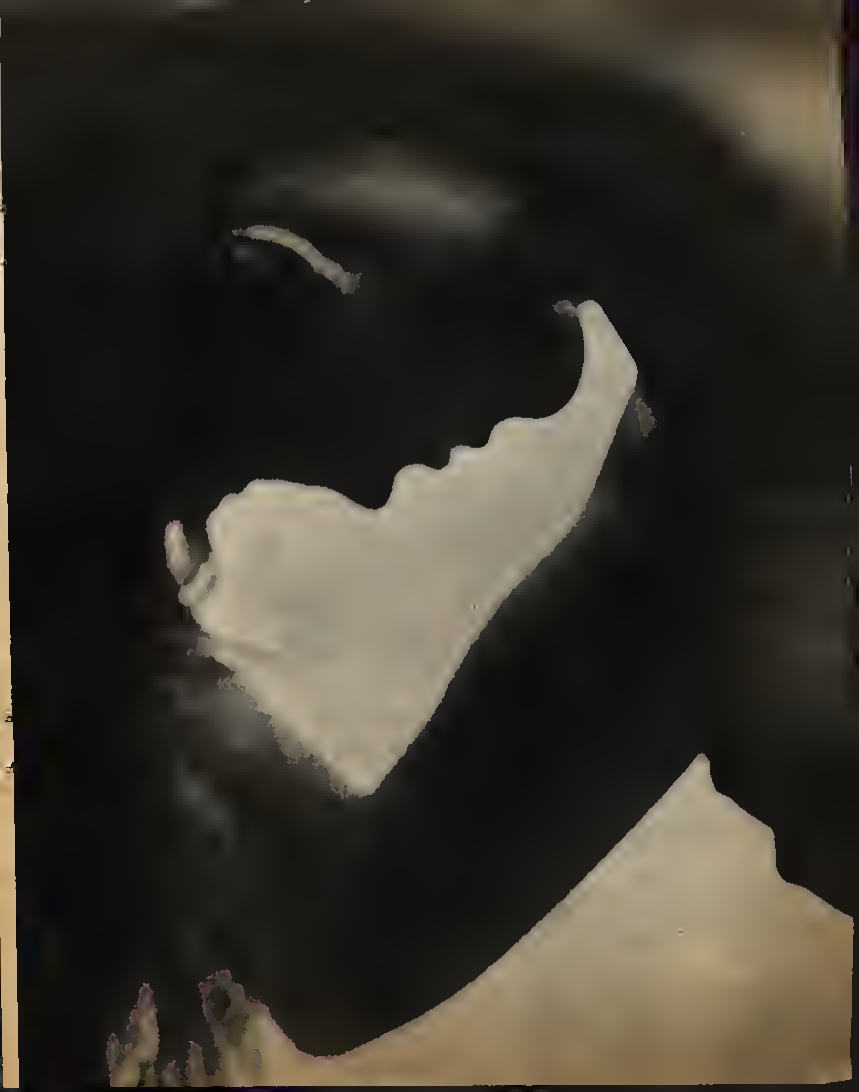
Rawlings uses subtle composition and contrast of line for perfect symmetry in his work. Result: This charming study is luxuriant and exotic

As Photographed for Picture Copyright 1952 The Condé Nast Publications Inc.



This study of reclining nude appeared in Rawlings' book, *100 Studies of the Figure* (Studio-Crowel, 1951) "To me," Rawlings says, 'the natural light of the sun, whether brilliant or overcast, direct or reflected, is preferable for all photographs. And never more so than with the nude. The model is not penned down by spotlights but can move about freely . . . The nude is a universal subject, every camera artist who undertakes it should be able to make it say something new."

This striking picture of model caught combing her hair with fast hard comb strokes resulted in delicate light action picture



## RAWLINGS SAYS:

● "The secret of a beautiful woman lies in her carriage and in her figure. The impression she gives depends on her movements. The most beautiful clothes will look dowdy and lumpy if her figure is not lissome and her movements light and expressive. She must give the illusion of beauty.

"A photographer must be a good organizer. All his planning and arranging must be done before the shutter clicks, so that he can devote his time calmly to establishing that rapport between himself and his model which is so important for successful fashion photography.

"One reason why I prefer diffused natural lighting is because a model feels far freer to pose without the direct discomfort of a spot light. Consequently the natural beauty of her movements can be caught in that elusive instant that becomes the picture."

**Katherine Cassidy poses for experimental work in Rawlings' studio. Dramatic use of highlight in low key picture gives strikiog effect**

**Graceful action shot of model from lingerie sequence reveals Rawlings' mastery of line and balance**

no. 2

# ENGSTEAD

## he makes magic in Hollywood

IN 20 YEARS, John Engstead has developed from a part-time photographer for Paramount Pictures into one of Hollywood's top fashion and glamour cameramen. Engstead has matured with the motion picture industry, and his work reflects its pictorial magic making.

His beautifully posed, softly lighted pictures of stars decorate the covers of magazines. His deft, graceful exposures of California's formal and informal fashions appear in such style-setting journals as *Vogue*. His sensitive portraits of people, as well as his camera studies of "still life" merchandise, have won him the business of outstanding New York advertising agencies.

When *Harper's Bazaar* first sought an intensive photo series on West Coast fashions, editor Carmel Snow engaged Engstead, and has used him ever since on special photographic assignments.

Engstead, who was graduated from Los Angeles High School, went to work at Paramount on the recommendation of silent screen star Louise Fazenda and writer Adele St. Johns. One of his early studio still pictures was of "It Girl" Clara Bow and it made an immediate impression. Thereafter he combined the photographing of Paramount talent with his duties as publicist, studio director and magazine contact. During this period, Engstead also made friends with such artists of the camera as Louise Dahl-Wolfe and Edward Steichen, who taught him creative photography.

Since then, Engstead has gone far. Today he and his staff are busy at all hours, in his West Hollywood studio. Engstead has become an indispensable *still* cameraman to the *moving* pictures of Movieland.

CONTINUED

**Fashion photo for *House Beautiful* was made in late afternoon to take advantage of soft sunlight. Picture also stresses uses of reed chair**

## ENGSTEAD SAYS:

● "The first time I shot a picture was during a photographers' strike. The Paramount publicity department had showed me how to expose an 8 x 10 camera, and Cary Grant came in for a test sitting. Before the strike was over, I had pictures of every star on the lot. It was a lucky strike in a tough field

'On the West Coast a photographer has to do many types of pictures. I try to remember what I've learned from top editors, I also try to show actresses the way they want to be presented. I don't always agree, but I can't see much sense in temperament. It is a challenge to see how well one can photograph various assignments."

New movie sensation, Roberta Haynes, was photographed sensationally at request of publicist who used Engstead series to advantage, and obtained a long-term contract for actress

Picture for *Harper's Bazaar* was styled by an editor, Patricia Cornwell, taken by Engstead on pier. Purpose was to advertise Italian clothes

ENGSTEAD

**Geometric beauty of Pacific Beach shot was result of collaboration between photographer and national fashion magazine. Helen Binford was model; scene was Del Mar Club; photo was made at 1/200 at f.8**

ENGSTEAD

Illustration of Engstead portraiture is luminous study of Marlene Dietrich, lighted and taken during difficult conditions on Las Vegas nightclub floor

England's Dawn Addams makes a stunning photograph in Engstead's gallery He makes sittings individual by imaginative manipulation of props and lights

**"How To Make a Movie Star," as demonstrated by lensman and publicist. Engstead captured Sara Shane's beauty on film. Russell Birdwell planted pix in all top magazines. The result: a Universal movie role for Miss Shane**

# BEATTIE no. 3

## he is a fine photo-illustrator

BORN IN New York City, Richard Beattie has rarely been out of it for any length of time, though he did serve a World War II hitch with the Marines, seeing action on Okinawa and the Philippines.

Beattie's first job was that of messenger boy with the J. Walter Thompson advertising agency. There after he went up the ladder, through all other agency departments, into the photographic section, which he organized and from which he left for the Marines.

Returning to civilian life, he set up the Beattie-Watts Studio. It has proved highly popular with art directors of big advertising agencies who appreciate Beattie's agency experience and familiarity with their problems. For a change of pace, Beattie likes to cover an occasional story for a magazine.

Handling major advertising accounts often calls for considerable organizing ability on the photographer. Beattie tackles such problems as a movie director might, sometimes taking over a movie studio for the setup. With the help of technicians and other assistants, he spends long days in planning. They culminate in lively and spontaneous pictures giving little hint of the labor involved in producing them.

As Beattie puts it: "One of the simplest things in the world is to click the camera and take a photograph. It may take me only a matter of minutes to get the picture I want. But the organizing, the working out of the assignment in cooperation with the art director, the building up of the setting for the picture —that is another matter that may take days, even weeks."

CONTINUED

**"Beattie is the miracle man who makes picture-taking fun," Mary Martin says of the pictures of her on these pages**

## BEATTIE SAYS:

• "I think of every photographic assignment as a problem in stage direction. With my assistants, I work out a scenario and a stage setting down to the last details. When everything is set, and I am almost ready to photograph, I have the 'actors' in my 'play' rehearse their lines and run over the scene a few times. Then I shoot the scene as rapidly as I can.

"Here I find my experience as printer a great help, as I can anticipate what will be necessary for the darkroom and can control the amount of work to be done there. To my mind, getting it right the first time adds greatly to the vitality of a picture.

"The professional photographer must have the talent to conceive an idea and, through mastery of his technique and control of the various elements, make it happen."

**Pictures required no special setting but there were 15 people at assignment. Lively results show ideal rapport between model and photographer**

Picture at left was shot in the studio with Mazda lighting. It was taken at slow speed to catch the action of water coursing down model's face

This Beattie picture, made with an 8 x 10 camera and Mazda lighting, is one of Eva Gabor's favorites and hangs in her sitting room

Semi-draped figure was taken in studio with Hasselblad, at 1/10 of second at *f*.8

# STEARNS no. 4

## his forte is figure and fashion photography

FIGURE studies and elegant fashion photographs are the two preoccupations of Philip O Stearns, who opened his own studio in 1950 after an association with John Rawlings Before becoming a photographer, he had had a distinguished career in the Army, serving as lieutenant colonel with the Office of Strategic Services in Europe. During this period, Stearns received three citations, including the Croix de Guerre with palm, awarded to him for organizing parachute operations for the French Resistance Movement.

At this writing, he was preparing a book of figures on the theme of Beauty in Naturalism Glamour, he feels, can be brought to advertising layouts of the most commonplace subjects if a picture of a beautiful woman is introduced imaginatively. He does not believe that fashion photographs need be sexless In Stearns' opinion, an essential for a good photographer is to take time out for experimental work

CONTINUED

## STEARNS SAYS:

● "For successful pictures of beautiful women there must be full rapport between photographer and model during the sitting. The model should be able to sense the effect the photographer is trying to achieve. He should make her feel as glamorous as he can, should try to make her rise into the pose so that the whole body is elongated and the uplifted feeling is reflected in the body's every movement.

"Generally, I use diffused light for fashion photography. For outside shots, I augment natural sources with reflectors or strobe lights. My favorite camera is a Hasselblad, to which I have added a specially adapted lens, a 180mm Zeiss Sonnar, and use for almost everything."

The photograph above was originally in color. Details: Hasselblad camera, indirect light, ½ second, *f*.5.6

Famous fashion model, Nan Rees, gazes wistfully at the camera in this delicate portrait study

## STEARNS

**This enchanting shot of Ivy Nicholson for cosmetics of shows Stearns as brilliant master of imaginative photography**

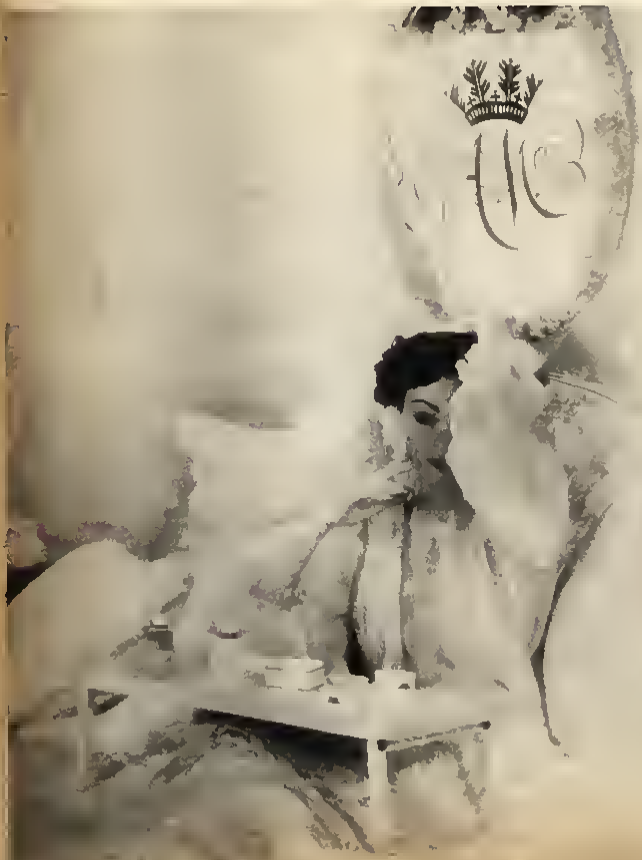
STEARNS

Faye Emerson and son Scoop are part of a series on glamorous mothers and children and was made with a Graflex using an aerial lens and soft focus disc

This picture, made with direct studio lighting, is of stunning model Babs Beckwith, now in retirement. She is wearing a hat by swank New York milliner, Mr John

STEARNS

Famous fashion model, Nan Rees, gazes wistfully at the camera in this delicate portrait study



no. 5

# DE DIENES

## he loves to photograph beautiful girls

ANDRE DE DIENES is a photographer with the soul of a poet. His philosophy of life—and the radiant photographic work resulting from it—is based on a love of beauty in nature and in men and women. An art-loving Hungarian, he believes that all important work must be accomplished with joy and inner satisfaction. Any photo assignment which contravenes his aesthetic sense he declines.

Blond, handsome, just turned 40, de Dienes now lives and works in Hollywood. He has come a long way in distance and distinction since his boyhood in Transylvania, Hungary. As a young man, he took up painting, traveled in Europe and North Africa, evolved his own trial and error pursuit of beauty.

At the age of 23, Andre bought his first camera and at once found his medium of expression. From the beginning, it was a thrilling venture. From the beginning, too, he photographed beautiful women—and, after nearly 20 years, he is still at it.

Enthusiasm for his subject, response to her appeal, skilled emphasis upon the essential spirit of each personality, all these are evident in his pictures. And, as a matter of policy, he will not shoot a picture unless its subject and composition meet his high standards.

Today de Dienes ranks among the most colorful and creative of American cameramen. His professional forte, his career, his fun is beautiful girls and he is proud of it. Whether they are stars or starlets does not matter. "Without exaggeration," he declares, "I am sure that over the past 20 years—both in Europe and in America—I must have photographed a thousand beautiful women."

CONTINUED

**Dancer Ingabord Flemming leaps into surf to make de Dienes picture. Action was "frozen" at 1/300th of second**

## de DIENES SAYS:

● "Before I photograph a person, famous or not, that person has to appeal to me in many ways. I like to present the truth and reality, health and vitality which exist in every person. If my work does not represent these things, I am unhappy.

"I photograph just what I like to photograph—I do not work contrary to my taste or yearning to express myself. To me, finding enjoyment in one's work is far more important than driving for power and fortune.

"It may sound strange for me to say so now that I make my headquarters in glamour filled Hollywood, but I believe no man should fall for womanly glamour alone.

"It is true love, true friendship, a true meeting of minds and spiritual kinship which should guide our instincts when a man considers love."

◀ Freshness, sparkle, balanced pose characterize pleasing photo of actress Barbara Payton. Close-up was made at 1/100 of second at f.11

Hollywood beauty Marilyn Sable emerges from the sea tousled and tanned to create a candid subject for nature-loving Hungarian lensman

**In a charming outdoor portrait, checkered with sun and shadow, actress Betsy von Furstenberg poses between assignments. Capturing young girl's beauty is Andre's No. 1 talent**

**Sleeping beauty pose by New York model Kay Nolan reveals another aspect of de Dienes' photographic technique—the ability to suggest a woman's mystery**

DE DIENES

Professional dancer Shirley Levitt, displaying nimble agility, does slow somersault for cameraman at Jones Beach near New York City

Catching sportive action of Valri Baker at 1/200 of a second with an *f.8* aperture opening, de Dienes achieves memorable "fun" photo of stage dancer. Picture was a prize winner in several national exhibitions

no. 6

# JOFFÉ

## he went from motion to still pictures

CONSTANTIN JOFFÉ, a talented Russian driven from his native land by the Communists, is a photographer who switched from motion to still pictures. Today he is president of Studio Associates, a cooperative group of photographers in New York.

Joffé, who studied at the University of Berlin in the early '20's, got his start in the motion picture field with the giant UFA film company. Under the direction of the famed Ernst Lubitsch he worked as cameraman on such early movie masterpieces as *Metropolis* and *Conquest of the Matterhorn*. With the rise of Hitler, however, Joffé left for Paris where he was cameraman on the film *Carnival in Flanders*.

It was during his Paris period that Joffé turned to fashion photography. Slowly he built a studio and a reputation with French fashion magazines and advertisers. His steady rise was interrupted by World War II in which he joined the French Army, was wounded and taken prisoner by the Germans.

After the war, this peripatetic photographer emigrated to the United States, with $60 in his pocket. For a while, he worked as a free-lance lensman and then joined Condé Nast publications. He resigned in 1950 to form his own organization.

Joffé is interested in personalities like Einstein and in ancient cultures. He says of western civilization: "Our tragedy is that we are living in a competitive society, while the Indian philosophers are living in a contemplative society. The meeting of the two produces violence."

CONTINUED

**Anna Lee Daniels, a favorite Joffé model, strikes pose. Picture was shot at 1/50 of second, for fashion magazine**

In carefully-arranged picture for ad agency, Lisa Fonssagrives registers aplomb for "girl-in the-ad" appeal. Joffé took shot with a Leica

In photo of different mood, which Joffé calls "ecstatically static action," model affects careless charm of a young lady in the morning

## JOFFE SAYS:

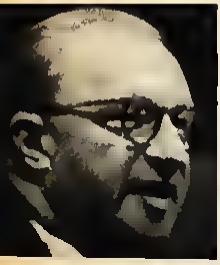
● "I believe it is possible to glimpse a man's soul when recording his likeness. This almost psychic feeling on the part of the photographer—together with fast action and technical ability—is vital for a photo-journalist.

"When I shoot glamour pictures there is almost psychological warfare between the model and myself—a conversational battle to arouse the model's interest and make her eyes light up. That is the moment I like to catch."

JOFFÉ

"Motion picture" effect of this fashion photograph was achieved by snapping photo as fast passenger train flashed by mannequin

In picture for a top fashion magazine, Joffé immortalizes three leading U. S. models, Jean Patchett, Dovima, Suzy Parker



no. 7

# STRATE

## he believes: "To portray motion is to portray life"

A COSMOPOLITAN camera man is Walter Strate, who lives in New York, was born in Romania, went to school in Switzerland, won a degree in Law at Austria's University of Vienna and began his photographic career in Paris.

Blessed with an income from other sources, he can and does devote his days in his big Greenwich Village studio to the creation of still and motion pictures of the dance. There he frequently finds his subjects—ballet dancers, mainly—among neighbors.

Among his art motion-picture films of the dance are *The Desperate Heart*, with Valerie Bettis; *Moor's Pavane*, in color, with Jose Limon (winner of Edinburgh Festival Prize 1950), and *The Lament*, with Jose Limon, Lucitte Ide and Ellen Love (winner of Edinburgh Festival Prize 1951 and 1951 Biennial Film Festival prize in Venice). At this writing, he was planning to produce a full-length film, *A World Full of Strangers*, in Italy with Italian co-producers. He was also working on a book, *A Decade of the Dance in New York*, to feature his best work of the past few years. Among Mr Strate's commercial accounts was Elizabeth Arden.

His first work was done with a Rolleiflex. He now uses a Swedish Hasselblad which, though small, has the lens of an 8x10 camera. He uses completely diffused lighting—"nearest thing to sunshine," he says.

Before he takes a single picture, Strate makes himself familiar with whatever ballet he considers photogenic. Then he works out his photographic sequences, invites the dancers to his studio and has them re-enact the section of the ballet he wishes to photograph. Thus he plans ahead of time what appear to be spontaneous action shots.

CONTINUED

**Subject of Strate's stunning picture (right) is dancer Valerie Bettis, wearing swirling costume for the ballet *As I Lay Dying***

## STRATE SAYS:

●"The photographic study of action has long preoccupied me. I find that, by freezing motion at high shutter speed, one kills it. By allowing it to blur, one loses the picture. Somewhere between the freezing and the blurring, the photographer must find the right point and combine sharpness in portions of the picture with a blurred feeling of motion in other portions. If the photographer is successful, the spectator's mind will complete the motion."

Strate calls photo of nude "highly colarized." His data: 1/5 second; lens opening 6.3

Dancer on tip-toe is Nora Kovacs, young Hungarian who created stir by escaping through the Iron Curtain

# GOWLAND

## he is a hollywood pin-up-photographer

Hollywood's Peter Gowland, handsome enough to be one of his city's movie actors, instead spends his time shooting them

After a decade of photographing movieland's fairest, he is rated as one of America's topflight camera artists.

The son of silent screen star Gibson Gowland, he attended both Hollywood High School and Lawlor Professional School—the latter with such promising teen agers as Betty Grable, Judy Garland and Mickey Rooney. Graduating in 1935, he screen-tested at Universal, 20th Century Fox and Monogram and played small roles in a dozen films.

Meanwhile, he played at photography. By 1941, he could resist the lens lure no longer and joined North American Aviation as a cameraman. Simultaneously, Gowland began picturing the lovely young actresses who lived at the Hollywood Studio Club, usually on days off spent at the beach.

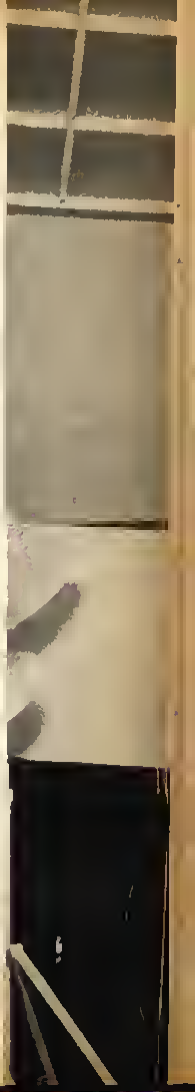
Then for Peter, as for many another young man in the 1940's, the world exploded. He fell in love and married Alice Adams. He joined the Army and wound up along the Rhine. He carried his Automatic Rolleiflex from Arizona to the Alps, taking better pictures with each new tour of duty.

Released from the armed forces in 1946, Gowland hit his stride. He hung out a neon-bright sign, "Peter Gowland," and began photographing a neon-bright blonde model, Pat Hall. Both paid off—and Gowland color covers and black-and-white spreads began to appear in national magazines. Gowland Girls, a special brand of laughing, long-legged American womanhood, became pin-up favorites with civilians and GI's alike.

Working on assignment or "spec," Gowland shoots glamour stories regularly for *See, Collier's, U.S. Camera, Pageant,* and assorted movie magazines. From one lone, lovely model, Pat Hall, his glamour girl file has expanded to more than 1,000 names, including the top talent of major studios.

With photographers, the proof is in the picture. With Gowland's glittering four-color covers, such screen sirens as Virginia Mayo, Arlene Dahl, Terry Moore, prove they are at their shining best when posing for him

CONTINUED



Gowland cover-shooting secrets include mirror for model (center), coaching by wife Alice

In making this fetching pin-up of blonde model Betty Hanson, the photographer used soft window light which is ideal exposure against white background of divan and rug. Technical data: 1/25 of second at *f*- 8 on Super XX film

## GOWLAND SAYS:

● "'Imagine!' people say to me 'Imagine photographing beautiful women and getting paid for it!'

"How did I fall into this wonderful job?

"When I was thirteen my mother bought me a 127 Kodak (I could focus down to three feet!) and in 1938 she got me one of the first Automatic Rolleiflexes. I began to photograph beautiful girls I met while working as an extra in the movies.

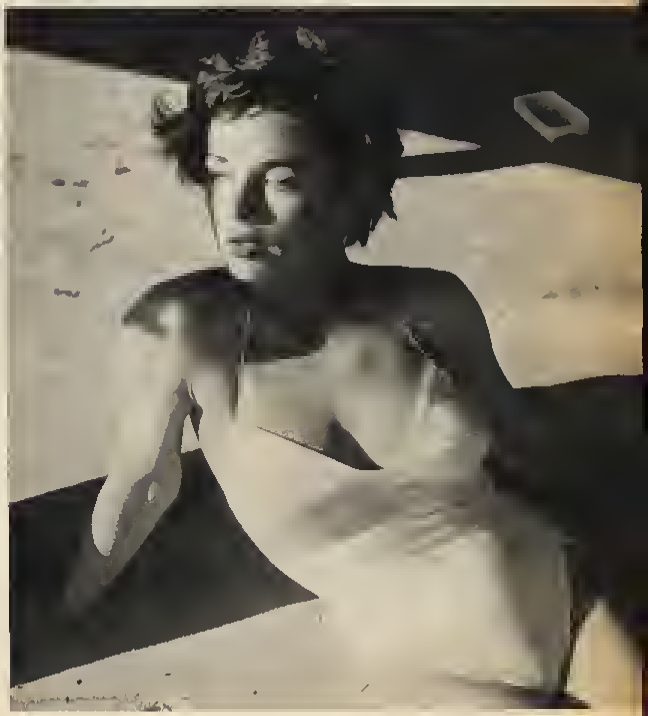
"For the past 10 years, I have specialized in photographing women. The job isn't quite as much fun as in the old days, but, even so, my wife and I feel that our best pictures are those we enjoy making.

"Nearly all Gowland pictures are taken with a Rolleiflex (I have owned thirteen different models since the first in 1938). While I am shooting with one, my wife is loading another.

"We don't like to change flash bulbs, so we shoot our indoor and outdoor color with Strobonar fV's. Our black and whites are made with a Strobonar V because it weighs only 3½ lbs. We use a 5x7 view for color and a 35mm Nikon for candids. We are now writing a book on Stereo Photography. It is entitled, naturally, *How to Photograph Women*."

**Photographer wraps a towel around 14-year-old Joyce Coates and, using window light at 1/25th, makes her look like a temptress**

Cameraman's change of pace is dramatically illustrated in these two arresting, but contrasting, shots (left and below) of Gowland's most photographed model, Barbara Osterman. "She has the best figure in Hollywood," he says, "and a talent for posing gracefully. She also makes her own unusual swim suits and dresses"



Miss Osterman, who paints, designs and studies music, adapts "far-away" look (above) and smoking ad pose (left) to create two strikingly different pictures. Gowland took seashore photo with his Rollie at 1/250 of second at *f* 8 and indoor scene at 1/25 at *f* 8

Legs are natural—and sensational—props in most Gowland glamour photos. Here, using red filter for moonlight effect, he "stops" Joy Langstaff at 1/500 of second

"The female figure," says Gowland, "can be one of the most difficult as well as most interesting subjects in the world to photograph. In my pictures, I try to produce figure photos that are impersonal, yet show the body's beautiful lines in an artistic way"

no. 9

# CHRISTA

## she adds female allure to fashion

CHRISTA (she does not use her full name) is best known for giving a Hollywood gloss to fashion photography. It is her recognized talent to take movie starlets and seasonal fashions and blend them into poetic, yet commercial, pictures. And, as the work backdrop is Hollywood, sexy overtones constantly creep into her high-style photographs.

Christa was born and educated in Berlin, Germany. As a young girl, she worked as a model both in Europe and the United States. She soon discovered, however, that she preferred working on the other side of the camera. So, after settling in Los Angeles in the early 1940's, she took two important steps: 1) she purchased a Rolleiflex camera, and 2) she enrolled as a student in the Los Angeles Art Center School. Her sense of composition and arrangement, as well as her practical painting skill, improved so remarkably that she later became an instructor at the school.

Today, after 10 years as a free-lance photographer, Christa is a mature camera artist and as attractive as most of her models. Her preoccupation with her first enthusiasm, photography, is challenged by only one other activity—her love of fancy food dishes which she prepares with culinary skill. In the kitchen she "restores my run down battery" and there she wryly adds, "activities hold a more immediate reward."

"In photography," Christa says, "there seems to be no way to escape the full experience of joy and satisfaction, disappointment and frustration. I know of no miracle-evoking rules, no do's and don'ts which can solve the utter subjectivity of making pictures."

CONTINUED

**"Nude Walking" (right), Christa study, shows composition, contrasting black-and-whites, her trademark**

Setting her camera at 1/500 of a second and using strobe lighting, Christa took leaping dance as part of sequence for national magazine

## CHRISTA SAYS:

• For me, photography is a decidedly personal matter. I choose my models with great care. I work preferably with natural situations and natural light, leaving many of the decisions to the inspiration of the moment. I find that to adhere to any one method is to hurt oneself. This danger exists, naturally, in everyone's career, if for no other reason than it's a path of least resistance."

**Barbara Darrow, rising RKO starlet, poses for poignant portrait heightened by natural lighting**

no 10

# PRIGENT

## he finds fashion photography all-rewarding

ROGER PRIGENT is the true fashion photographer He finds fashion photography completely satisfying and has no wish to experiment outside it.

This may be partly because he is comparatively new—and highly successful—in the field. A Parisian, he joined the French Air Force in North Africa as a photographer in World War II After the war, he studied painting and architecture. In 1948, he worked for a brief period as a still camera man with various French film companies, but did not really hit his stride until 1949, when he visited his sister Yvonne in Washington, where she is employed at the French Embassy.

At this point, Prigent became associated with Lilhan Bassman and Paul Himmel, two good friends and artists who, like Prigent, have photographed the haute-couture designs of Charles James, Lilly Daché, Maximilian and many others. In the spring of 1954, Prigent opened his own roof top studio, built like an old-time movie set and overlooking the sweeping panorama of New York.

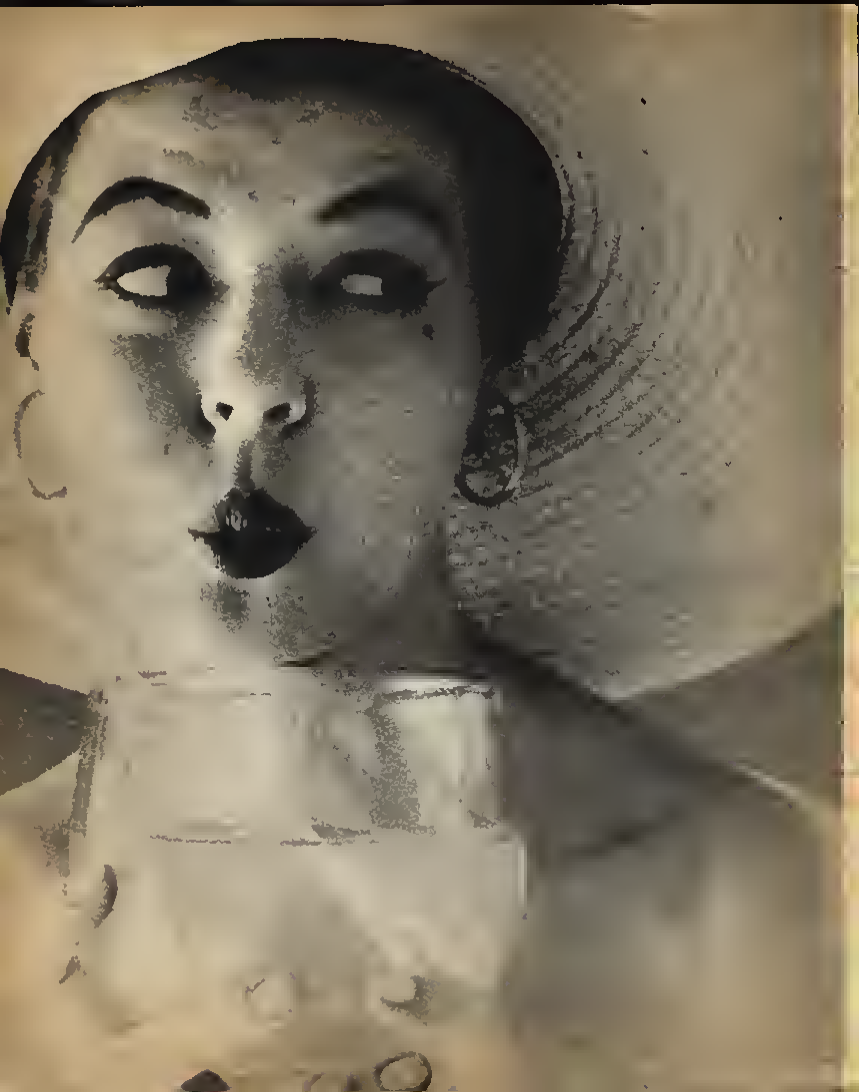
His photographic approach, he says, is artificial, in the sense that the idealized effect he wants to create is almost invariably brought about by artificial means

"I hate all preps," declares Prigent, "and very often I don't have time to go on location to the beach or elsewhere. Consequently, I have to create the illusion of an outdoors shot by lighting and mood To my mind beauty is ethereal, and I try to capture the feeling that the model is not quite real

"The model is all important. As my work is highly stylized, the model must be highly stylized too"

CONTINUED

**Picture of actress-model Dorine Leigh who has film contract. Shutter speed 1/25th; lens opening, f 5.6**



## PRIGENT SAYS:

● "I find hands are generally a model's major problem. She usually knows how to pose every other part of her body to advantage, but as a rule I set her hands myself to get the exact effect I have in mind.

"It is important to catch a pose so that it looks spontaneous.

"There is a moment between the careful placing of the clothes and the model's stylized movement which must be caught, so that, although it is highly posed, the picture nevertheless has life and spontaneity."

Sophistication of high-style clothes is heightened by low-key lighting. Prigent says Rolleiflex is favorite camera—"I can judge the image more clearly in its sights than in any other."

French model Gaby (left) sips wine. Outdoor effect is created by strobe lighting and mood of the photo

no 11

# YULSMAN

## he photographs both science and glamour

PHILADELPHIA-BORN Jerry Yulsman is essentially a science minded photographer who takes glamour pictures for relaxation. His regular assignments for the slick paper national magazines include photo essays on such subjects as New War Guns and Naval Air Experimental Stations. As a documentary recorder of intricate engineering and scientific developments, Yulsman is tops.

His feeling for glamour photography is equally sensitive. But, as he points out, in glamour photography the rules are different. An industrial plant is stationary, inanimate, geometrically interesting to the cameraman and his magic eye. When photographing a personality, on the other hand, Yulsman tries to capture an easy, natural feeling as the subject moves through his normal routine in normal surroundings. He takes as many pictures as possible.

Yulsman, a graduate of New York University, became interested in photography as a career in his late teens. During World War II, he joined the Army Air Force, in which he held the rank of Top Sergeant gunner and took his camera with him on every mission.

One of his "assignments" as a war lensman involved dressing up as an Arab to photograph an Arab wedding. He was discovered and barely escaped with his life and his pictures.

It was such bizarre Air Force features—the negatives of which he smuggled out of Africa in toothpaste tubes—which opened up to him the possibilities of photo journalism as a career.

CONTINUED

**A versatile lensman, Yulsman also photographs delicately posed nudes like figure (left) taken through a venetian blind and double printed**

## YULSMAN SAYS:

● "In my photographs, I like to capture a natural, graceful pose. That is one reason why I like to do glamour pictures only as a hobby. Then I can take all the time I want to shoot a picture. As a rule, I do not use fashion models, they are too stylized. For glamour, I prefer a girl who has expressive movements."

Long, lithe lines and unusual lighting of this figure make it an arresting camera study. Using same Rolleiflex he carries on industrial jobs, Yulsman made photo at 1/25, f3.6

# CHRISTY no. 12

## he aims to help glamourize the American girl

GLAMOURIZING the American Girl is the photographic purpose of Irving C Christenson Glamour for "Christy" means pictures of stunning young models distinguished by careful posing and radiant flesh tones Christenson Studios in New York employs more than 30 persons. There Christy utilizes his talents as artist, painter and layout expert to shoot a steady stream of pictures for magazines, ad agencies and commercial clients

**"Christy Girl" Sunni Thompson poses for cover in New York studio. Christy took photo with electronic flash at f 16**

A vital, energetic man with white hair, Christy's models find his personality quietly reassuring and enjoy working with him

It will not be Christy's fault if someday the Christy Girl is not as famous as the Gibson Girl was 50 years ago, when this photographer of Swedish descent was born in Geneva, Ill. Christy climaxed his formal education by attending the Chicago Art Institute, the Chicago Academy of Art and the American Art Academy In 1937, in association with a Chicago art director, he organized Whitaker-Christenson Studio In 1942, Christy opened its New York branch and in 1945 became its sole proprietor

CONTINUED

## CHRISTY SAYS:

● "Every woman responds when told she is lovely, so I begin by emphasizing her beauty to the subject. I have photographed many such beauties as Roxanne, Jean Patchett, Jackie Loughlin and Phyllis Kirk but I still find that photogenic quality hard to assess, and I still like to experiment with fresh faces. It seems to me that the photographer is the modern counterpart of the medieval artist. Today the advertising art director takes the place of the patron of the days of the Renaissance."

Beautiful Joan Fetherston (left and right), "selling" for a national cosmetics firm, runs through a dazzling series of shots for Christy and Kenyon Eckhardt ad agency

# BERNARD no. 13

## he works under the name Bernard of Hollywood

BORN IN Basle, Switzerland, and now a U.S. citizen, Bernard of Hollywood waited twenty-five years before coming to the States.

As a young man, he had three interests—psychology, which he studied in European universities, the stage (he had secret hopes of becoming an actor) and photography, which he practiced as a hobby. For a man with these interests, he feels, Hollywood is a pretty satisfactory city to live in.

Bernard came to America in 1937 and took a post-graduate course in psychology at the University of California. Here he met and was much impressed by the directors Max Reinhardt and William Dieterle.

By 1941 his photography was no longer a hobby but a full-time vocation, he began to organize Bernard of Hollywood studios and at one time had seven of them in and around the city. He was also photographer at the Racquet Club in Palm Springs, where movie stars relax, and got to know them well while they were being themselves away from the camera.

In time, he became best known for his pictures of Hollywood glamour queens—in 1950 he published a book of samples of his work entitled *Pin Ups*, by Bernard of Hollywood. Bernard tries to make them pin ups with a difference—one difference, he feels, is his long acquaintance with film luminaries and awareness of what makes them tick.

"As a student of psychology," he says, "I am fascinated by people. I try to understand them and I find that the most worthwhile aspect of photography is to record personality on the emulsion of film."

CONTINUED

**Picture at right catches specialty dancer Lili St. Cyr doing stage act entitled "The Bubble Bath"**

• "For many years I photographed character studies of men, like the recent portrait of Clark Gable I did for a national magazine cover. As a relaxation, and as a change of technical approach, I started to photograph the full figure. Here again, I try to use the psychological approach, which, I feel, makes the difference between a mere record of fact and a living, vital picture. I try to combine European sensitiveness to people with American techniques and control of the camera."

**Below: Jeanne Crain poses before mirror for doubly impressive illustration of her beauty**

**Bernard picture at left catches special charm of actress Mitzi Gaynor**

no. 14

# PUHN

## he learned his trade the hard way

A NATIVE New Yorker, Al Puhn is proud of his city, his craft and his way to success—the hard way. It was in 1935, while trying every job from hosboy to shoe salesman, that this big, bespectacled product of Manhattan's East Side discovered photography. It was a case of love at first sight.

Today, 20 rough and ready years later, Puhn is a resourceful feature lensman whose work is in steady demand by national ad agencies and picture magazines. His hobby is painting and sculpture, and he has combined vocation and avocation by photographing such artists as Hugo Robus, Adolf Dehn and Zorach.

Puhn compiled his first picture story while on a cross-country trip with a friend who had won a sweepstake prize. Back in New York, he worked in a factory by day while he pursued his new career by night. From 1940 to 1945, he was staff cameraman for the Maritime Service newspaper, *The Pilot*.

For the past decade, he has free-lanced. With magazine readers, his facsimiles of babies in the bath, bulldozers at work, nightclub openings and glamour girls at play have won him a following.

CONTINUED

**In sensitive mood study of sculptor and model, art loving lensman Al Puhn watches Zorach at work in sky-lighted studio**

## PUHN SAYS:

● "When I shoot a picture, I try to stand outside it (as it were), so that I can be completely objective about it. I conceive the photographer's role to be similar to that of the film director—and I control the actual shooting situation in the same way, but do it as unobtrusively as possible.

"I try never to lose the excitement of building a dream into a reality; that is what happens whenever a picture is set up. Just as the photographing of inanimate subjects must be carefully planned, so models must be typecast to fit into the kind of photo desired. Consequently, I have no favorite model. The models I like best are those who can follow my instructions and who naturally adjust to every setting.

"I find photography especially rewarding in spite of the hard work. It is a profession which encompasses a limitless range of subjects and experience. My checkered career in many areas has been a great help to me in carrying out advertising assignments, as well as in doing documentary stories on many aspects of modern society."

**A regular photographer for nationally advertised products, Puhn stresses natural pose for nylon hosiery ad. Technical data: 1/100 at f.11**

**In a beach dance sequence for picture magazine, Virginia Busch responds winsomely to Puhn camera. His work covers both glamour as well as industry**

# GRUNDY no. 15

## he is a new photographic talent

AN AMERICANIZED Englishman—he was born in Surrey—Douglas Grundy is a resident of New York City. A former architect, he emerges as a new photographic talent. On magazine assignments he ranges the field, but his favorite subjects are architecture and glamour.

Grundy led an eventful early life. As a young man, he studied architecture in Germany. In 1938, realizing that war was imminent, he left Berlin for London and enlisted in the R.A.F. His flying career ended abruptly in November, 1941, when the night bomber on which he was navigator was shot down over East Prussia. For the next 3½ years, he was a prisoner of war.

Grundy's war experience was valuable for two reasons: first, as a prisoner, he read many books on photography and, second, he got to know hundreds of Americans who were fellow prisoners. Following his release, he remained on the Continent for another year as an interpreter at military conferences in Berlin, Hamburg and Kiel.

His first photographic job was in Montreal, where he worked during 1949 for a fashion studio. Moving to the U.S., he soon drew varied photographic assignments. Today, he directs his photographic operations from his Greenwich Village studio.

CONTINUED

**"Experiment in Line and Form"**
**is title of arresting black-and-white photo, shot in natural light at 1/25 of second**

## GRUNDY SAYS:

● "To me a picture is always a design. Background pattern and color should all blend into a harmonious whole. With my architectural training, I am fascinated by lines and curves and I feel that a strong welding of the two in a picture increases its impact. I prefer to work on subjects that provide a challenge and need thought in preparation. Inexperienced models tend to slow down the process of shooting. Experienced models help give me a sense of direction.

"I like to experiment with creative backgrounds, painting them myself, as this seems to be a way to avoid pictorial clichés."

Exotic dancer, Nejla Ates, starring in *Fanny* with Ezio Pinza, makes exciting action picture in pattern of swirling veils

Corps de Ballet, composed of Manhattan dancers on a vacation, create this symmetrical pattern for Grundy's camera at Finger Lakes festival

no. 16

# DE MORGOLI

he has Parisian's approach to glamour

SLICK, black-haired Nick de Morgoli is a Parisian with a Parisian's approach to glamour photography. The sense of chic, the voluptuous pose, the downward glance, the droll turn of face and figure all mark the portraits and "photo reportage" of this transplanted Frenchman.

De Morgoli, who has been *Paris Match*'s photographer in the U. S. since 1949, began his professional career as an actor. Then he began working as a still cameraman for the movie actor, Pierre Renoir. His first commercial sale was an exclusive story on the wedding of the Duchess of Kent, which appeared both in French and American magazines. After the war he opened his own studio and joined *Life*'s Paris staff.

In the U.S., his first magazine assignment was a feature on Ringling Brothers Circus. Today, "Nick the Morgue" concentrates on "building" new show business stars through the medium of exciting photographs. Carmine Calvet and Denise Dareel are two movie "names" whose rise was speeded by his pictures.

CONTINUED

**"Fun on the Beach," a picture with droll juxtaposition of a girl and sand sculpture, was shot at 1/100 at *f*.11**

Yolande Bethune, 1951 Miss America, poses on diving board after winning beauty crown at Atlantic City

Elaine Stewart, MGM's new glamour queen, smiles happily after finishing lead in movie *Pernan Princess*

## de MORGOLI SAYS:

● "I never pose a model. That is the best way to kill the natural allure of a beautiful woman. Nor do I use professional models; their posing seems to me forced and unnatural. According to the mood, the lights, the dress the girl is wearing, I make the picture sophisticated, gay or serious. My favorite model is the simplest girl in the world.

"Usually, I use a Rolleiflex, but I also like a Speed Graphic, the Canon, the new Japanese version of the Leica. My preferred technique is to work around the model, rather than having her constantly on the move."

Unposed picture of starlet Jean Clark is sample of de Morgoli's skill as candid glamour lensman

Marilyn Monroe, today's epitome of glamour, glances over her shoulder at photographer Nick de Morgoli in typical M-M pose

How outstanding pictures are made in the field of beauty

Great photographs of the world's most beautiful women, taken by the country's leading glamour photographers.